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PHILADELPHIA'S

**New
City Hall**

**ILLUSTRATED
WITH MANY FINE
FULL-PAGE ENGRAVINGS**

ILLUSTRATED DESCRIPTION
OF
Philadelphia's New City Hall



THE LARGEST AND GRANDEST STRUCTURE IN THE WORLD

BROAD AND MARKET STREETS

FREDERICK TURNER, Publisher
1930 So. 21st Street, Philadelphia, Pa.

Price, 35 Cents

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NEW CITY HALL, PHILADELPHIA

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Dimensions of Building

From North to South	486 ft. 6 in.
From East to West	470 ft.
Area	4½ acres
Height of Main Tower	547 ft. 3½ in.
Width of Base	90 ft.
Centre of Clock Face	361 ft. above Pavement
Diameter of Clock Face	20 ft.
Height of Upper Balcony	296 ft.
Number of Rooms in Building	750
Total amount of Floor-room is	14½ acres.
Height of each Centre Pavilion	202 ft. 10 ½ in.
" Corner Towers	161 ft.
" Basement Story	18 ft. 3½ in.
" Principal Story	33 ft. 6 in.
" Second Story	35 ft. 7 in.
" Third Story, Centre Pavilions	26 ft. 6 in.
" " " Wings	24 ft. 3 in.
" " " Curtains	20 ft. 5 in.
" Attic of Centre Pavilions	15 ft.
" " Corner Towers	13 ft. 6 in.
" Crowning Statue	37 ft.
" Figures on Centre Dormers	17 ft. 6 in.
" " Corner Dormers	12 ft. 10 in.

Comparative Heights of the Principal Buildings in the World

City Hall, Philadelphia	547 ft. 3½ in.
Cologne Cathedral	510 "
Great Pyramid	480 "
Strasbourg Cathedral	468 "
St. Peter's, Rome	448 "
St. Stephen's Cathedral, Vienna	441 "
Salisbury Cathedral	404 "
Torcacio of Cremona	396 "
Friburg Cathedral	385 "
Amiens Cathedral	383 "
Church of St. Peter, Hamburg	380 "
The Cathedral, Florence	376 "
Hotel de Ville, Brussels	374 "
Torre Asinelli, Bologna	370 "
St. Paul's, London	360 "
Church of St. Isaac, St Petersburg	336 "
Cathedral, Frankfort-on-Main	326 "
Bell Tower, St. Marks, Venice	323 "
Hotel des Invalides, Paris	310 "
U. S. Capitol, Washington	287 "
Masonic Temple, Philadelphia	230 "

Philadelphia's City Hall Compared with Other Cities

CITY	SIZE, FEET	FLOOR AREA, SQUARE FEET	TOTAL COST
Philadelphia	470 x 486	1,147,672	\$25,000,000
Detroit	212,170	600,000
Chicago	4,500,000
St. Louis	2,000,000
Cincinnati	332 x 284	187,792	1,500,000
Richmond	180 x 140	1,500,000
Baltimore	238 x 149	184,839	2,281,135

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Jan. 14, 1909

AN ACT.

For the Erection of the Public Buildings.

An Act to provide for the erection of all the Public Buildings required to accommodate the Courts, and for all Municipal purposes, in the City of Philadelphia, and to require the appropriation by said City, of Penn Squares, at Broad and Market Streets, to the Academy of Fine Arts, the Academy of Natural Sciences, the Franklin Institute, and the Philadelphia Library, in the event of the said squares not being selected by a vote of the people as the site for the Public Buildings for said City.

SECTION 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania, in General Assembly met, and it is hereby enacted by the authority of the same: That THEODORE CUYLER, JOHN RICE, SAMUEL C. PERKINS, JOHN PRICE WETHERILL, LEWIS C. CASSIDY, HENRY M. PHILLIPS, WILLIAM L. STOKES, WILLIAM DEVINE, the MAYOR OF THE CITY OF PHILADELPHIA, and the PRESIDENTS OF SELECT AND COMMON COUNCILS, for the time being, are constituted Commissioners for the erection of the Public Buildings required to accommodate the Courts, and for all Municipal purposes, in the City of Philadelphia, who shall organize within thirty days, procure such plans for the said buildings adapted to either of said sites hereinafter named, as in their judgment may be needful; appoint of their own number a president, and from other than their own number a Secretary, Treasurer, Solicitor, a competent Architect and assistants and other employees; fix the compensation of each person employed by them, and do all other acts necessary in their judgment to carry out the intent of this act in relation to said Public Buildings; fill any vacancies which may happen by death, resignation, or otherwise, and if in the judgment of said Commission they shall deem it advisable to increase their number, they may, by a vote of a majority of their whole number, increase said Commission from time to time to any number not exceeding thirteen. The said Commissioners are hereby authorized and directed to locate said buildings on either Washington Square or Penn Square, as may be determined by a vote of the legally qualified voters of the City of Philadelphia at the next general election in October, one thousand eight hundred and seventy, and the Sheriff shall issue his proclamation and the City Commissioners and other proper officers of said City shall provide all things that may be needful to enable the voters to decide by ballot their choice of a site for said Public Buildings, and the Return Clerks shall certify to the Prothonotary the result of said election in the usual form required for other elections. And as soon as said choice is determined by a vote of the people, as provided in this act, the said Commissioners shall, within thirty days thereafter, advertise for proposals, and make all needful contracts for the construction of said buildings as soon thereafter as may be found practicable, which contracts shall be valid and binding in law upon the City and upon the Contractors, when approved by a majority of the said Board of Commissioners; and the said Commissioners shall make requisition on the Councils of said City prior to the first day of December in each year for the amount of money required by them for the purposes of the Commission for the succeeding year, and said Councils shall levy a special tax sufficient to raise the amount so required.

Provided, That said Councils may at any time make appropriations out of the annual tax in aid of the purposes of this act. *And provided further*, That the amount to be expended by said Commissioners shall be strictly limited to the sum required to satisfy their contracts for the erection of said buildings and for the proper and complete furnishing thereof; and as soon as any part of said buildings may be completed and furnished ready for occupancy they shall be occupied by the Courts, or such branch of the Municipal Government as they are intended for by said Commissioners; and upon the completion of a sufficient portion of said buildings to accommodate the Courts and Municipal Officers, the buildings now occupied by them respectively shall be vacated and removed, and upon the entire completion of the new buildings, all the present buildings on Independence Square, except Independence Hall, shall be removed, and the ground placed in good condition by said Commission as part of their duty under this act, the expense of which shall be paid out of their general fund provided by this act, and thereupon the said Independence Square shall be and remain a public walk and green forever.

And be it further provided, That in the event of Washington Square being selected by a majority of votes as the location for the said Public Buildings, then and in that event the Councils of the City of Philadelphia are hereby authorized, empowered and required to set apart for and convey by proper deeds or grants of conveyance, or by proper assurances of the right to occupy said squares, which the Mayor of the City of Philadelphia shall duly sign and execute under the seal of said City, the four squares of ground known as Penn Squares, located at the intersection of Broad and Market Streets, in the City of Philadelphia, as laid down on the present map of said City, one to each of the following institutions: the Academy of Fine Arts, the Academy of Natural Sciences, the Franklin Institute and the Philadelphia Library, for the purpose of allowing them to erect thereon ornamental and suitable buildings for their respective institutions. The location of such buildings and the plans thereof to be approved by the Commissioners appointed under this act, and their successors in office, together with the time of erection, and all other matters appertaining thereto: *Provided, however*, That all expenses connected with said conveyances, plans and other information requisite for the said Commission to have shall be paid by the institutions respectively. In the event of the ultimate selection of Penn Squares as the site for said Public Buildings, the said Commission shall have authority and they are hereby empowered to vacate so much of Market and of Broad Streets, as they may deem needful; *Provided, however*, That the streets passing around said buildings shall not be of less width than one hundred feet. It shall be the duty of the Mayor, the City Controller, City Commissioners and City Treasurer, and all other officers of the City, and also the duty of the Councils of the City of Philadelphia, to do and perform all such acts in aid and promotion of the intent and purpose of this Act of Assembly as said Commission may from time to time require. All laws and parts of laws restricting the uses and purposes of said Squares, or any of them, that may be in conflict with the intention and purpose of this act, be and the same are hereby repealed.

B. B. STRANG,

Speaker of the House of Representatives.

CHARLES H. STINSON,

Speaker of the Senate.

Approved the fifth day of August, Anno Domini one thousand eight hundred and seventy.

JOHN W. GEARY.

SUMMARY

of Legislative and Municipal action relating to the work.

The earliest movements relating to the present undertaking consisted in the passage of an ordinance by the City Councils, approved December 31, 1868, providing for the erection of Municipal Buildings on Independence Square, and designating Commissioners to carry the same into effect.

The first meeting of the Commission was held in the Select Council Chamber, January 7, 1869.

Architectural designs were advertised for on the 5th of April, 1869, and on the 1st of September following, plans and drawings had been received from seventeen different architects.

At a meeting of the Commissioners, held September 27th, 1869, the first premium was awarded to John McArthur, Jr., architect, of this city, and on the 27th of the following December Mr. McArthur was appointed Architect of the work, and proposals for labor and materials were ordered to be advertised for.

Contracts were awarded on the 16th of January, 1870, and arrangements made for commencing the work.

A strong opposition to Independence Square, as the site for the Municipal Buildings, had existed in the public mind from the earliest movements in that direction, and as the Commission proceeded with their preparations for carrying out the provisions of the ordinance under which they were acting, the opposition became daily more intensified, until it culminated in the passage of a law by the Legislature of the State, approved August 5, 1870, providing for the erection of the Public Buildings either on Washington Square or on Penn Square, as the legally qualified voters of the city of Philadelphia might determine, at the general election to be held in October, 1870. The election resulted, out of a total of 84,450 votes, in a majority of above 18,000 in favor of the site on Penn Square, which finally disposed of the question. The passage of this law rendered the municipal ordinance of no effect, and relieved the Commissioners acting under it of further duties.

The first meeting of the Commissioners under the new law was held on the 27th of August, 1870, at the Mayor's office. A temporary organization was effected by the election of the Mayor, Daniel M. Fox, as President, and Eugene G. Woodward, Secretary.

September 15, 1870, John McArthur, Jr., was elected Architect of the work.

October 4, 1870, a permanent organization was made, and John Rice was elected President, Charles B. Roberts, Secretary, and Charles H. T. Collis, Solicitor.

The removal of the iron railings which inclosed the four squares on Broad and Market Streets was commenced on the 27th of January, 1871, and this may properly be considered as the date of the actual beginning of the work, and August 16, 1871, the ground was formerly broken by the President of the Commission.

October 12, 1871, Francis De Haes Janvier was elected Secretary, in place of Mr. Roberts, resigned, and John Sunderland was elected Superintendent.

April 7, 1872, the original plan for one building on the intersection of Broad and Market Streets, instead of four buildings, divided by these streets, was finally resolved upon.

The first stone was laid on the 12th of August, 1872, in the southwest angle of the foundations by the President.

On the 17th of April, 1872, Mr. Rice resigned as President of the Commissioners, and Samuel C. Perkins was elected in his place, and has held the office continuously ever since.

The contract for the granite basement was awarded November 19, 1872, for \$515,500; and work was commenced at the buildings under the contract March 24, 1873. The contract for the marble work of the superstructure was awarded on the 7th of October, 1873, for \$5,300,000; and the first block set at the southern entrance, July 3, 1874.

The corner-stone was laid in the northeast angle of the tower July 4, 1874, with Masonic ceremonies, by the R. W. Grand Master of F. and A. M. of Pennsylvania; and the last block of marble was set in place May 7, 1887, on the tower at the southwest angle, 337 feet 4½ inches from the ground.

November 4, 1873, Wm. C. McPherson was elected Superintendent, and entered upon his duties November 10, 1873, and continued in office until 1893.

December 2, 1884, Charles H. T. Collis resigned his position as Solicitor to the Commissioners; and Samuel Peltz was on the same date elected to fill the vacancy.

January 5, 1885, Francis De Haes Janvier, Secretary, died; and on February 3, 1885, Wm. B. Land was elected to fill the vacancy caused by the death of Mr. Janvier.

January 8, 1890, John McArthur, Jr., the Architect, died.

January 15, 1890, John Ord was elected Architect, and entered upon his duties February 1, 1890.

December 1, 1893, Henry J. Scott was elected to fill the vacancy of Solicitor to the Commissioners on the resignation of Samuel Peltz.

December 1, 1893, L. D. C. Tyler was elected Superintendent in place of William C. McPherson, resigned.

February 6, 1894, W. Bleddyn Powell was elected Architect, and entered upon the duties of his office February 14, 1894.

The amount of appropriations made by Councils to January 1, 1898—\$21,121,760.03.

1901 the structure was practically finished, and the Legislature passed an act transferring the building to the city authorities. The act was signed by Governor Stone on May 11th, 1901, to take effect on July 1st.

Up to date, the sum \$25,000,000 has been expended by the Commission.

July 1, 1901, by Ordinance of Councils, the finishing and maintenance of City Hall was placed in charge of the Bureau of City Property.



THE EXTERIOR

DESCRIPTION OF BUILDINGS.

The Exterior

A tendency exists in the public mind to seek to classify every considerable architectural design under the head of some "order" or "style"; but modern genius and taste deal so largely in original adaptations of classic and other forms, that we often find no small difficulty in deciding under which, if any, of the heretofore established *orders* or *styles* many of the most important structures of the present day can properly be classed.

The architecture of the New Public Buildings is of this character. It is essentially modern in its leading features, and presents a rich example of what is known by the generic term of the "Renaissance," modified and adapted to the varied and extensive requirements of a great American municipality.

It is designed in the spirit of French art, while, at the same time, its adaptation of that florid and tasteful manner of building is free from servile imitation, either in ornamentation or in the ordinance of its details.

This immense architectural pile is located at the intersection of Broad and Market Streets, in the City of Philadelphia. It covers, exclusive of the court-yard, an area of nearly $4\frac{1}{2}$ acres, and consists of one building, surrounding an interior court-yard. The north and south fronts measure 470 feet, and the east and west fronts, $486\frac{1}{2}$ feet in their extreme length.

The four fronts are similar in design. In the center of each, an entrance pavilion, 90 feet in width, rises to the height of 202 feet $10\frac{1}{2}$ inches, having receding wings of 128 feet elevation. The fronts terminate at the four corners with towers or pavilions of 51 feet square, and 161 feet high.

The whole exterior is bold and effective in outline and rich in detail, being elaborated with highly ornate columns, pilasters, pediments, cornices, enriched windows and other appropriate adornments.

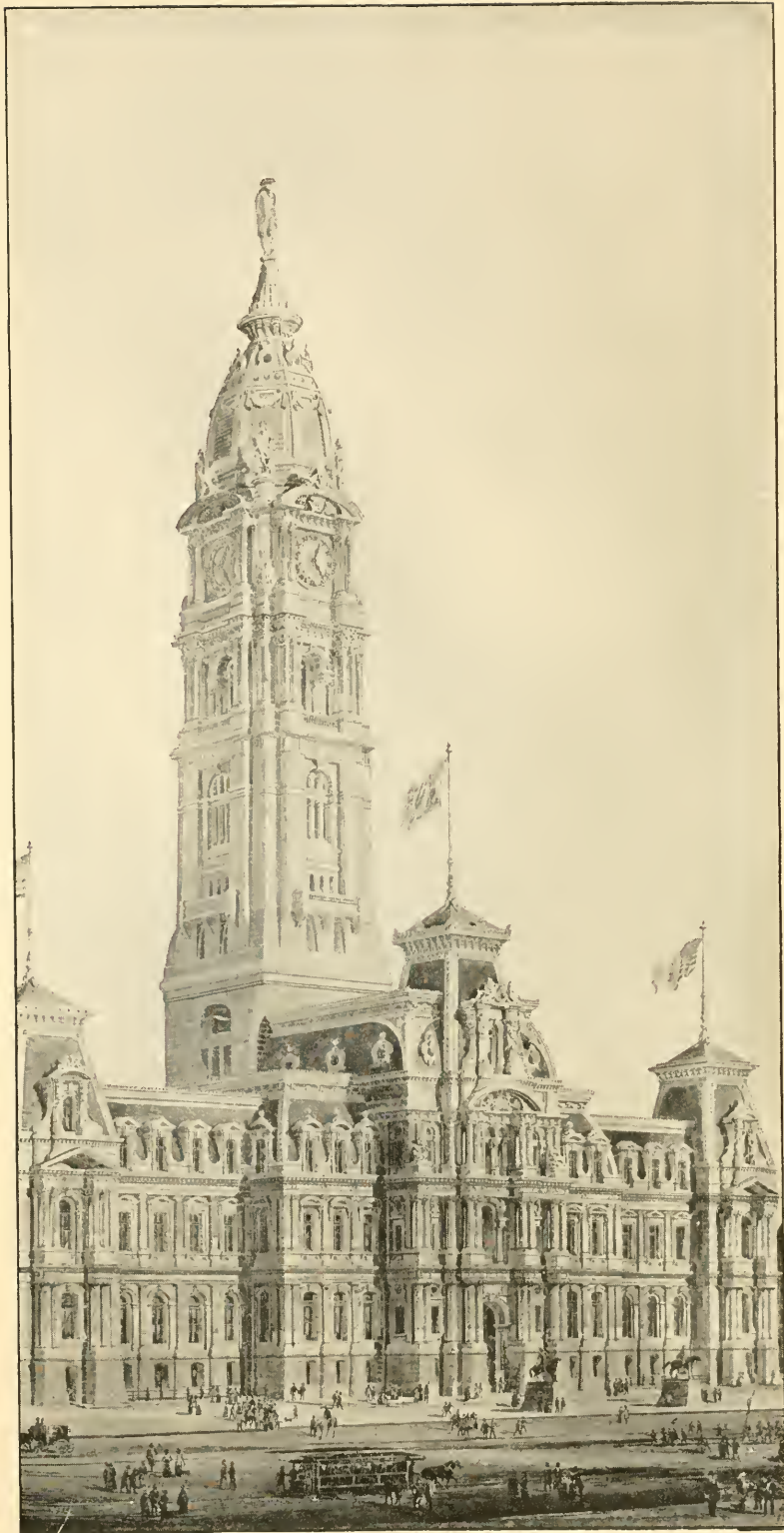
Archways of 18 feet in width by 36 feet in height, opening through each of the four central pavilions, constitute the four principal entrances, and at the same time afford passages for pedestrians up and down Broad and Market Streets, directly through the building.

The basement story is 18 feet $3\frac{1}{2}$ inches in height, and stands entirely above the line of the pavement. Its exterior is of fine white granite, of massive proportions, forming a fitting base for the vast superstructure it supports.

The exterior of the building above the basement embraces a principal story of 33 feet 6 inches, a second story of 35 feet 7 inches, and a third story in the centre pavilions of 26 feet 6 inches, with an attic over the central pavilions of 15 feet, and over the corner pavilions of 13 feet 6 inches, all of white marble, from the Lee quarries, in Berkshire County, Massachusetts, wrought, in all its adornments, in forms of exquisite beauty, expressing American ideas and developing American genius. The small rooms opening upon the court-yard are each sub-divided in height into two stories.

The Interior

The buildings from the exterior on each of the four fronts, exclusive of the centre and corner pavilions, present a basement story or ground floor, with three principal stories, the uppermost one being a mansard story. These stories, above the basement, are in portions divided by mezzanine or half-stories, which are especially to be noticed from the court-yard. The centre and corner pavilions rise



NORTHERN ENTRANCE AND TOWER

above the adjacent wings and curtains, with attic stories; the corner pavilions being occupied by octagonal staircases.

The structure, which is as near fire proof as human skill can make it, contains 634 rooms, giving ample provision for the accommodations of the Courts and for all Municipal Departments, and a number of surplus rooms for use in the classification and preservation of the archives of the City, for storage, and for increased accommodations, which will undoubtedly be required by the natural increase of the public business, and the accumulation of the public records.

The several stories are approached by 20 elevators, located at the corners of the leading corridors, so as to facilitate the intercourse with the public offices, courts, and other branches of the government located in the various floors. In addition to these means of approach, there are large stairways in the four corner pavilions, and a staircase in the centre pavilions on the north, south and east fronts.

Including the sub-basement and the mezzanine stories, there are nine floors in the building, the rooms in each floor being on the same level. To each of these floors an even one hundred numbers have been assigned, commencing at the north entrance and following round the buildings to the east, south, and west fronts, and returning to the north entrance; twenty-five numbers being assigned for each quarter of the building. The rooms facing the streets will have the even numbers, and those overlooking the court-yard the odd numbers. The numbers in each one hundred will be assigned to the rooms of corresponding numbers immediately above and below upon the other floors. Thus, for example, rooms numbered 40, 140, 240, 340, 440, 540 and 640 will be immediately one over the other.

All the other six floors are exact counterparts of the first floor, the numbering of the rooms on each floor increasing exactly 100 numbers.

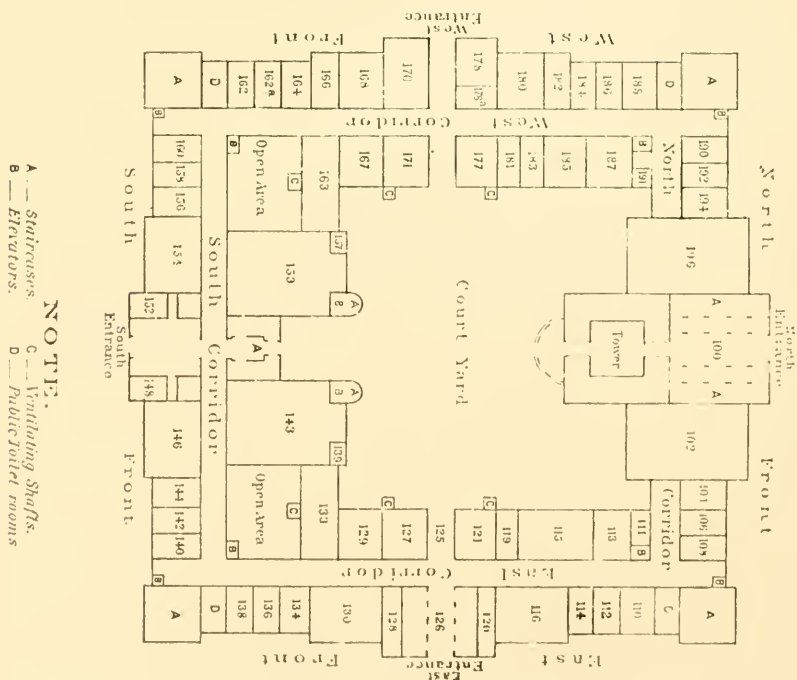


Diagram of First Floor of the New City Hall Philadelphia.

The Exterior of the Northern Entrance

The keystone of the arch consists of a carved marble head of William Penn surmounted on either side by spandrels of a Western Pioneer and Indian, representing the Progress of Civilization. The central window of the second floor is embellished on the west side with a bas-relief representing Poetry, and on the east side by Architecture; on the west side of the central window of the third floor is a statue, representing Victory, and upon the east side that of Fame; over the window is the coat-of-arms of Pennsylvania. We now come to the dormer window. Upon the west is a statue of a Northman, and on the east that of a Northwoman and capping the dormer window are two reclining statues representing a Puritan and Layman, thus showing that in its entirety the northern entrance is emblematical of the NORTH.

The Interior of the Northern Entrance.

The flat portion of the wall is of Ohio sandstone, base of pilasters, red granite blocks, resting on moulding of polished blue granite, and surmounted with moulding of carved and polished red granite, upon which the main pilasters rest. The cornice consists of carved panels representing Commerce, Mechanics, Architecture, Poetry, Science, Music, Navigation, Botany, The Freedom of the Ballot Education, etc.

The walls are laid in dark blue, heavily-veined Penn marble, highly polished. Four archways enter from the four sides. The arches are turned in the same marble as the walls, and the keystones are of lighter blue marble, carved to typify the four continents. Over the south door is the head of a tiger, representing Africa; over the east an elephant, representing Asia; over the north a bullock representing Europe, and over the west a bear, representing America.

The walls are ornamented with heavy square pilasters of red granite, resting on blue granite bases, and surmounted by capitals of sandstone carved to represent the bodies of children of the four principal races—Caucasian, Mongolian, American and African.

The ceiling is supported by four massive columns of polished red granite three feet in diameter, resting on blue granite bases, and surmounted by sandstone capitals of original designs, representing the heads and bodies of men and women of the four races—the Indian, American; the Caucasian, Europe; the Negro Africa; and the Mongolian, Asia—their arms extended above their heads, in the attitude of holding heavy weight.

The ceiling is entirely of sandstone, heavily panelled and elaborately carved and composed of blocks of stone weighing from 11 to 14 tons each.

On the east side of this entrance, about the centre, situated in a well, lighted by electricity, is the corner-stone, a block of fine white marble, weighing about eight tons. Upon the upper side of the stone a cavity was made, in which was placed an hermetically-sealed copper box, in which were deposited coins, documents, newspapers of the day, etc., etc. One face of the stone is exposed to view from the interior space, and upon the face is cut the following inscription:

CORNER STONE
OF THE
Public Buildings of the City of Philadelphia.

LAID JULY 4, 1874,

In the presence of the Mayor of the City, Select and Common Councils, Heads of Departments,
and other distinguished Civil, Military and Naval Officials,
and a large concourse of citizens,

By **ALFRED R. POTTER, Esq.,**

R. W. Grand Master of Masons of Pennsylvania and Masonic Jurisdiction thereunto belonging,
assisted by his Grand Officers, and according to the ancient ceremonies of the craft.

Orator: BENJAMIN HARRISON BREWSTER.

President of the United States.	Governor of Pennsylvania.	Mayor of Philadelphia.
ULYSSES S. GRANT.	JOHN F. HARTRANET.	WILLIAM S. STOKLEY.

Architect: JOHN McARTHUR, JR.	Superintendent: WILLIAM C. McPHERSON
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Commissioners for the Erection of the Public Buildings.

Act of Assembly, August 5th, 1870.

PRESIDENT: SAMUEL C. PERKINS.

Thos. J. Barger,	Lewis C. Cassidy,	Thomas E. Gaskill,	Hiram Miller,
William Brice,	Mahlon H. Dickinson,	A. Wilson Henszey,	Richard Peltz,
Samuel W. Cartell,	Robert W. Downing,	John L. Hill,	Wm. S. Stokley.

Secretary: FRANCIS DE HAES JANVIER.	Treasurer: PETER A. B. WIDENER.
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Solicitor: CHARLES H. T. COLLIS.

Exterior of the Southern Entrance.

A carved head of Moses forms the keystone of the arch to the southern entrance, embellished on either side with carvings symbolical of Law and Justice. Upon the east side of the main window of the second floor is a bas-relief representing Justice, with scales, while upon the west side is Execution. Upon the third floor are two marble statues—that upon the east emblematical of Justice, and that upon the west the Majesty of the Law; over the window is the coat-of-arms of Pennsylvania.

The dormer window is ornamented with two statues, a male and a female African, and over the window are figures of South Sea Islanders, representing the South.

Interior of the Southern Entrance.

The sides are of sandstone, elegantly carved and adorned with columns decorated with heads of tigers at their base and capped with nude figures representing Youth. The entrance through the east and west archways are guarded by solid bronze doors, cast in New York, ornamented with elaborate designs and the coat-of-arms of Philadelphia.

Facing north, the inside keystone of the arch represents Moses, or Law. Opposite, facing south, is Justice, blindfolded, with scales, above, and directly below a medallion head of Horace Binney.

As you enter the vestibule leading to the staircase, you will notice that upon the sides, cornices, etc., are carved figures of lions, tigers, etc., representative of the South, while the keystone looking north is represented by the head of a buffalo facing the owl, with its books and pendulum, showing Wisdom, Law and Judgment.

The stone stairway is embellished with carved figures of Morning, Light, Youth, Water, etc.

Exterior of Eastern Entrance.

The head of Benjamin Franklin forms the keystone of the entrance, the spandrel on the north representing Mining, and that upon the south, Engineering. To the north of the central window on the second floor is Art, in bas-relief, while Science is represented on the south side. Over the window on the third floor we see the coat-of-arms of Philadelphia: to the north is a statue of a woman representing Peace, and upon the south is a man showing Industry. While above, on each side of the dormer window, are two statues, male and female, representing Asia; over the dormer window are two reclining figures of China and Japan; the whole front being allegorical of the East.

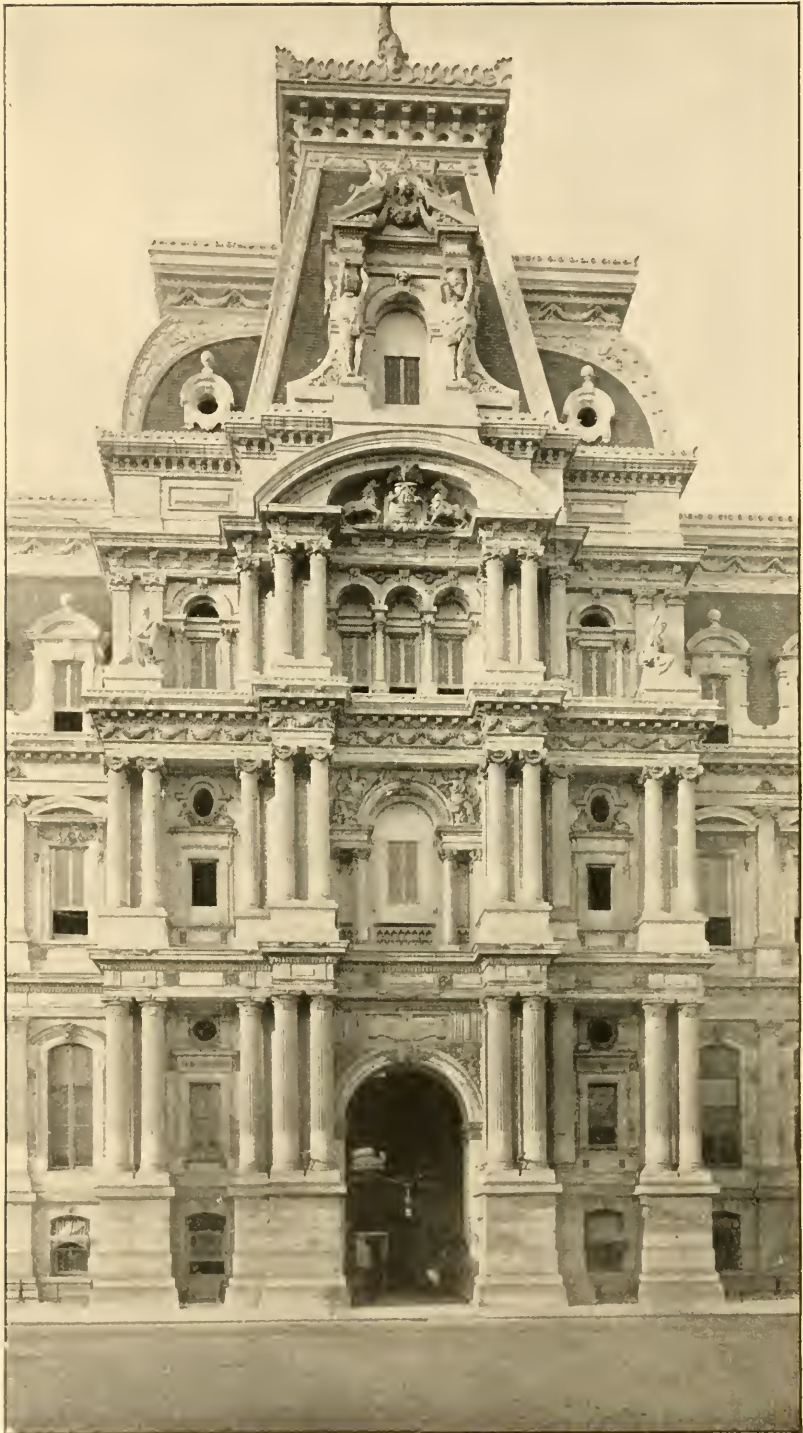
Interior of Eastern Entrance.

The architecture is mainly of a florid Doric character. The walls are of sandstone, and the pillars and pilaster of the same material, with panels of Lake Champlain red marble, set into the sandstone.

The granite stairway, each 9 feet 3 inches wide, rising from each side of the main entrance. In the spandrels formed by the rake of the stairs are two panels of sandstone, containing life-sized figures in alto-relievo, representing Science and Architecture.

Science is represented by a male figure reclining, holding a map and compass, while above burns a lamp.

Architecture is represented by a half-draped female figure, holding a drawing-board, while in the distance is a view of the City Hall.



SOUTHERN ENTRANCE

Exterior of the Western Entrance.

The keystone to the entrance represents Sympathy, with allegorical spandrels on either side. To the south of the central window on the second floor is the bas-relief of Repentance, and upon the north side is seen Charity; over the window of the third story is the coat-of-arms of Philadelphia, while two statues are on either side of the window; that on the south side represents Meditation and the one on the north side, Sorrow. On either side of the dormer window are figures, an Indian and Squaw, and upon the top are two lay figures of Western Pioneers, typical of the West.

Interior of the Western Entrance.

The walls are of plain, gray stone; the keystone of the inner archway, which is sandstone, is sculptured into a head, surrounded by chains, typifying Pain. On the panels on either side are two great threatening tigers, and carvings of thorns and thistles, showing that the way of the transgressor is hard.

Exterior of the Corner Pavilions.

Situated on each of the four corners are the pavilions, each 50 feet square and 161 feet in height, all being elaborated with highly ornate columns, cornices, and richly sculptured spandrels. The northwest pavilion is embellished with carving typical of Knowledge, Manufactures, Finance, Commerce, Industry, etc.

The northeast pavilion, with carvings representing Liberty, War, Navigation, Manufactures, etc.

The southeast pavilion, with carvings of Astronomy, Chemistry, Art, Science, Fame, Peace, etc.

The southwest pavilion, with carvings of Agriculture, Horticulture, Poetry, Music, Spring, Autumn, etc.

Interior of the Corner Pavilions

Each corner pavilion contains a wonderful specimen of the architect and builder's art, consisting of a solid *self-supporting* granite staircase, 150 feet in height.

The Court-Yard

In the centre of the structure is the court-yard, 200 feet square, which, together with two open areas, 45 x 60 feet, afford abundance of light and air to all adjacent portions of the building. The principal stories facing the court-yard are divided by a mazzanine or half-story, affording increased space for smaller rooms.

The Tower.

From the north side of the court-yard rises the grand tower, the architectural triumph of the present age, 90 feet square at the base, gracefully falling off at each story until it becomes at the spring of the dome (which is 315 feet above the level of the court-yard) an octagon of 56 feet in diameter, tapering to the height of 84 feet, where it is crowned with a statue of William Penn, the founder of Pennsylvania, 36 feet 8 inches in height, thus completing the extraordinary altitude of 547 feet 3½ inches, making it the highest artificial construction in the world, while at the same time it possesses the elements of firmness and stability in a degree superior to those of any known structure of like character.

The foundations of the tower are laid on a bed of solid concrete, eight feet thick, at the depth of 20 feet below the surface of the ground, and its walls, which at the base are 22 feet in thickness, are built of dressed dimension stones, weighing from two to five tones each.

The marble work, which finishes at 337 feet 4½ inches above the pavement, is capped with large granite blocks, 18 inches thick. The windows at this eminence are ornamented on the four sides by handsome specimens of the sculptor's art, representing Fire, Water, Earth and Air.

The metal superstructure commences at this point, with the clock-story, rising 67 feet 8 inches. The balance of the metal work, the external covering of the dome, rising 105 feet 7 inches, including the four eagles, the four groups of figures representing the four quarters of the earth, and the statue of William Penn, are all made and constructed of aluminum bronze.

The elevator and equipment have been completed and thoroughly tested by the builders. It will carry passengers to a height of 371 feet 4 inches above the seventh floor of the City Hall, or to a point about 500 feet above the street level.

There are only two places in the world where passengers are carried in elevators to a greater altitude, and these are the Eiffel Tower and the Washington monument. The view from the latter, however, is limited, and though its elevator ascends to a higher point than the base of the Penn statue, persons daring enough to climb through the big statue will be several feet above the top landing stage of the monument. Thus on the broad brim of Penn's hat a view from the highest point of any structure on the American continent can be obtained.

The new elevator, which will accommodate twelve passengers comfortably, has a running speed of 280 feet per minute. It is operated by two three-quarter-inch steel hoisting cables, each with a safe-load capacity of 3500 pounds, and is equipped with the most approved safety devices. These include automatic stops, which are applied when a greater speed than 300 feet a minute is attained. The efficiency of these brakes was demonstrated by severe tests, one of which was the dropping of the car loaded with 4000 pounds of brick. It was released at the ninth floor and dropped, but had gone down only one story when the safety stops automatically locked and brought the car to a standstill without jar or strain.

Passengers will be landed by the elevator at the tip of the dome, and above them will tower the big statue. The platform encircled by the arc lights, upon which they can stand and view the city, seems very small from the street, but in reality it is roomy enough to comfortably accommodate a score of persons. There is an absence of the customary vibration that induces timidity, and the tower seems as solid as the ground below. This is due to the construction of the great shaft, its entire weight being carried right through to the foundations, independent of the balance of the building.

From above the city presents an appearance of great cleanliness, and it seems possible to drop a stone into either the Delaware or Schuylkill from the great height. Buildings that are gigantic from the street assume the proportions of toy houses when viewed from the tower. Every point of the city lies in sight under foot, and the suburban settlements within the radius of a dozen miles are plainly visible. On clear days Trenton can be seen, 35 miles away.

The statue represents William Penn, resting one hand, containing a scroll, on a section of a tree trunk, with the other hand outstretched as if making an address. Its greatest width to the tips of his outstretched fingers is 19 feet. The width across the shoulders is 9 feet, and the waist measure is 26 feet 4 inches. The long coat of Quaker cut, reaching a point midway to the knee, is 19 feet 8 inches long. The leg in one place has a circumference of 15 feet, and from the ankle to the knee-joint measures over 8 feet. Around the calf of the leg measures 9 feet, and the foot lacks only an inch of being 6 feet long. The width of the shoe is 22

inches and the sole is 3 inches thick. The bows on the front of the low-cut shoes measure 2 feet and 2 inches in diameter. The arm, from the shoulder to the tip of the middle finger, is 15 feet and 8 inches long, the finger in question measuring 28 inches on the outside of the hand. The latter, from the finger tips to the wrist, measures 4 feet, all but 2 inches, and is 29 inches wide across the palm. The buttons on the coat and vest are 6 inches and 4 inches respectively in diameter, and the meshes in the "point lace" cuffs measure $1\frac{1}{2}$ inches.

His Nose a Foot Long.

The mouth of the placid-looking face would easily take in a whole turkey in one bite. It measures 14 and $1\frac{1}{2}$ inches across. The nose is 1 foot and 3 inches long, and the eyes, measuring 10 inches across, are more than a foot apart. The eyebrows project 3 inches and the pupils of the eyes are 3 inches in diameter. The ears are covered, as in the style of his period, by the hair worn long, the latter falling to the shoulders, and measuring 4 feet 4 inches. The head itself is 4 feet in diameter. The hat is 3 feet high and 7 feet long. The curl on the sides of the hat is heavy, and its dimensions this way is 6 feet.

The letters on the scroll that Penn bears in his hand are six inches long, and are a faithful reproduction of the English characters used at that time. It bears a seal of Charles II, two feet in diameter, and on the exposed page it has the following inscription:

Charles II, King of England, France,
Defender of the Faith. To all to whom
these presents shall come. "Greeting."

WHEREAS, Our trustie and well beloved
subject, William Penn, Esquire, Son
and heir of Sir William Penn, deceased,
etc.

How He is Built.

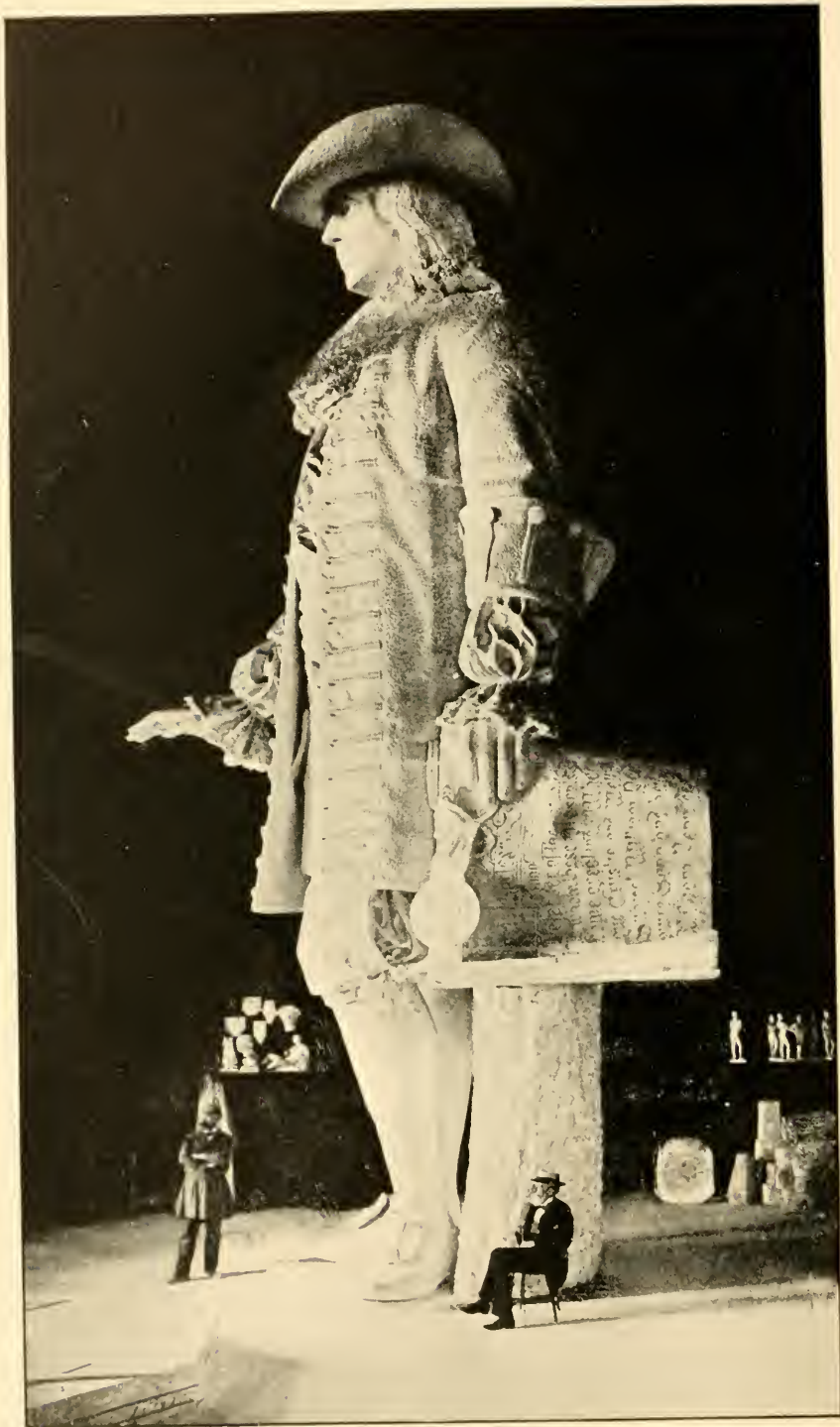
The average thickness of the statue is three-eighths of an inch. Its greatest thickness is one and one-half inches at the feet, and it grows gradually thinner until at the head it is only one-fourth of an inch thick. President Schumann, of the constructing company, explained that it was necessary to mould it in that way because the statue must be self-supporting and bear a wind pressure of fifty pounds to the square foot. It is fastened down to its pedestal by one hundred and twenty bolts one and one-half inches thick through the soles of the shoes and the tree stump.

The 28 Memorial Lamps.

One of the most beautiful ceremonies ever witnessed any where took place at midnight on October 3, 1908, as a prelude to Founder's Week, when 28 school girls in white and with sashes of yellow and blue, the city colors, christened the new lamps on the City Hall plaza.

Thousands of persons were there to see the first lighting of the 28 burners, on each of the 28 bronze standards, representing the 28 districts that by consolidating in 1854 made the Greater Philadelphia.

Thousands of people filled the streets. Not a light shown from the massive building. The hundreds of windows on all four sides were dark and silent. Then the crowds heard the beat of drums and the notes of the cornets. They knew the Founder's Week ceremonies had begun as the Third Regiment Band began playing "Philadelphia." They could be seen, not heard that was all, as they marched like phantoms in the darkness.



WILLIAM PENN—37 Feet High

Back of the phantom band came little sprites three abreast, the middle figure larger than her companions, each bearing a silk American flag. There were 28 rows. These girls were to dedicate the standards, those on each side were escorts of honor.

Following in the rear was James Hazlett, Jr., Son of James Hazlett, President of Select Council, bearing a lance twined with the city colors. This was the lance or magic wand by which the lights were to be flashed in turn in each of the 28 lamps.

Then came Mayor Reyburn accompanied by Superintendent of Schools Brumbaugh, Director Clay and other officials.

The march around the plaza was made in silence until the standard on the east side of the southern entrance was reached.

There the procession halted and the bugles rang out a "Salute to the Colors."

Mayor Reyburn faced the post, with the officials back of him. Then Edna M. Claphy stepped forward. Young Hazlett held the wand against the glass globes. The girl pressed a button at the bottom of the wand. At the other end a small electric light twinkled.

Then the voice of Professor John D. Mahoney, of the Northeast Manual Training School, in charge of the ceremony, rang out in loud, clear tones:

"I christen thee in memory of Frankford township," and as though the electric lights had caught the spirit of fire from the magic wand the 28 globes flashed forth their light.

The band played, the crowd cheered and the first standard had been dedicated.

Between the marches from post to post the band played the "Salute to the Colors," until the last post was reached. "I christen thee in memory of Germantown Township," said Professor Mahoney.

Louisa M. Schmitz pressed the button in the wand and the lights flashed in the lamp.

Chief William McLaughlin, of the Electrical Bureau, then touched the button which sent the current coursing along the wires and the Grand Building was ablaze from plaza to William Penn with thousands of lights.

The marble structure stood out in columns of fire. Every projection was outlined in a sparkle of light. Lights in rows, lights in series, glowed from tower to ground floor.

At the four entrances there sprang out in letters of fire the message:

"Philadelphia Maneto."

"Welcome."

The immense crowd cheered again and again as they gazed at the superb spectacle. Founder's Week had opened in a "Blaze of Glory."

What Maneto Means.

The word Philadelphia was selected by William Penn and means "Brotherly Love." The word "Maneto" in the seal of the city is the third person singular, future imperative of the Latin verb, "maneo," which means "remain" or "continue." By combining the two words, "Philadelphia Maneto," the meaning of the founder is shown: "Let Brotherly Love Continue."

The Roof.

reached by the elevator on S. E. corner, is of solid asphalt, almost level, forming a grand promenade of about three acres in extent, for all who choose to avail themselves of it. From this altitude the views of the city and its surroundings—north, south, east and west—are magnificent, extending for miles in every direction.

The Great Clock.

When the wire connecting with the clock in the Washington Observatory ticked the midnight hour into the new clock mechanism of the City Hall, on January 1st, 1899, the greatest municipal clock in this country, if not in the world, started its hands on their ceaseless journey 370 feet above the street.

The great clock is not only one of the largest in the world, but has the largest dial in existence. Few people appreciate the great problem which confronted architect and clockmaker in designing a clock to be placed at such a great altitude, where its dial plates can successfully resist the destructive sweep of the winds, while the delicately adjusted mechanism will be kept unmerringly true.

The four dials are each 25 feet in diameter. They are framed in cast iron, faced with phosphor bronze, so arranged as to divide the glass faces into 98 parts, without marring their appearance or shading the light which illuminates them at night. This division of the glass was necessary because the wind pressure would promptly destroy any larger segments. An elastic putty makes the joints of glass and metal air and water-tight, and yet allows for expansion and contraction. The frame and glass in each of the four dials weigh over five tons. The glass is $\frac{3}{8}$ of an inch thick, and is of polished plate.

At such a height, the Roman numerals would not be distinguishable, and blocks of bronze, proportioned from the I up to the XII, are used instead. The largest measures 38 inches in length by 14 inches wide, and the smallest is but one inch narrower.

The apparent dots which spot the peripheries of the dials, marking the minutes, are plates of bronze, $3\frac{1}{2}$ inches square, and 13 inches apart. Leaping from one of these points to another, as they majestically travel the circumference, are the big minute hands. Steel-framed and covered with copper, they are each, with their counter-weights, sixteen feet long, and weigh 225 pounds, while the hour hands are 9 feet long and weigh 175 pounds each, making a total of 400 pounds to each pair, which are poised upon a ball-bearing arbor, or axis, projecting through the centre of the dial.

Back of each dial is set a huge metal disc, enameled to a dazzling whiteness, and each disc is studded with 128 incandescent lights, 16 candle-power each. When the current causes the lamps to glow, the rays blend so as to make a perfect illumination. In fact, so complete is the light that the time can be seen at a greater distance at night than during the day.

Projecting through the centre of the disc to the rear, the arbor is bevel-gearred to a brass shaft, which extends thirty feet downward to the dial mechanism. This is enclosed in a hardwood and glass-capped case, and consists of beautiful machinery, in the way of ratchets, pawls and wheels. Motion is given this mechanism by compressed air, which travels for 600 feet, through tubes, and is governed by the master clock on the 7th floor of the tower. The air is compressed into a cylinder of 400 gallons capacity and kept at uniform pressure by two one-horse-power electric motors. Either of the motors is capable of doing the entire work, but both are kept in service, operating on the same shaft, so in the event of an accident to one, the other will maintain the full pressure. As a further precaution against the stoppage of the clock through both motors becoming disabled three water-motors are constantly connected with the air compressor, and so adjusted that should the pressure fall below a certain point, they will immediately take up the work. These motors are located in the dynamo room, 600 feet distant from the dials.

The master mechanism which controls all is kept within a dust-proof glass case, or, more properly, room, on the 7th floor. There, two clocks are established; one is astronomical, and the other an auxiliary. Those clocks are run by weights, wound by hand. The astronomical clock runs 30 days, and the other 8

days. The pendulum weighs 42 pounds. Attachment is made direct to the Government Observatory, at Washington, and the clocks synchronized with the official Government time, thus insuring accuracy in the time depicted upon the dials.

The two clocks are connected, but act independently with the pneumatic apparatus, and each half minute open a valve which admits compressed air to the tubes and thence to the dial mechanism, through a diaphragm.

In order to provide against variation, caused by changes in temperature, electric heating coils, governed by a thermostat, keep the atmosphere within the clock case at just the proper point.

Mayor's Office.

The Mayor's Offices consist of six rooms, occupying the entire eastern half of the northern corridor on the second floor of the City Hall. The walls of the corridor are covered with cream-colored tiling, and the cove is decorated in ivory and gold. Six arc lights of the latest pattern give a brilliant appearance to the corridor, partially preparing the visitor for the elegance to follow.

The doors to the Mayor's reception room, where delegations of citizens and official visitors will be received, are solid mahogany and the wonder of all.

Two hundred incandescent lights flashing from the ceiling illuminate a room 50 feet square and 30 feet high, perfect in color, magnificently decorated and gorgeously furnished. The motive is Grecian. The ceiling is undoubtedly the handsomest in Philadelphia, and the Commissioners take especial pride in it because all the decorating was done by their own painters on the regular pay roll. It is a paneled ceiling in ivory and gold, superbly set off by panels of blue. From the centre hangs a gold-plated chandelier, the finest in the country. Its spread is eight feet three inches, and 98 gas lights, with electric attachments, are supported on it. In the centre is a lantern lighted by two electric lights, so that the beauties of the chandelier will not lack appreciation because of lack of light. In keeping with the motive of the room, the chandelier is of Greek design. The lantern is designed after the choragic monument of Lysierates at Athens. The chandelier was made in Philadelphia, and it weighs 1680 pounds.

The walls of the reception room are maroon, relieved by gold lines, and above the mahogany wainscoting that extends around the four walls runs a honeysuckle ornament on a Greek ground. Alps green marble supplies the base of the wainscoting, and the floor is terratza, with a wide mosaic border. The room boasts two imposing specimens of architecture. The doorway leading to the offices between two Ionic columns representing Numidian marble, topped by a pediment in ivory and gold, is the more impressive, while the fireplace and mantel excel in artistic detail. The doorway is mahogany. The two columns are a trifle under 23 feet in height, and scarcely a European monarch has as imposing an entrance to the throne room. The panel over the door is mahogany, carved to represent the coat-of-arms of the City.

The fireplace is bronze, with polished copper lining and surrounded by Alps green marble. A gas fire log stands on heavy andirons. Above the fireplace is a mahogany mantel supported by two Atlantas beautifully carved in mahogany. Over the mantel is an old painting of the coat-of-arms of the City, which formerly hung in Independence Hall. It is by Woodward, a local painter of note, and has recently been restored.

The furnishings are in accord with the mural decorations. Dark green is the prevailing color, and the plush hangings about the windows and the leather of the furniture are relieved by gold applique. There are three windows 21 feet high, with an outlook up Broad Street. A green carpet with light figures covers the floor, with a 30-inch border adjacent to the mosaic, and it brings out the colors of the room in charming contrast.



MAYOR'S OFFICE—View 1

All the chairs, tables and desks for the reception room are mahogany, with leather upholstery, gold ornaments and exquisitely carved. Three long tables will accommodate committees or boards whose dignity entitles them to meet in the Mayor's room. A rolling-top desk of solid mahogany will hold the Mayor's papers. Seventy chairs will be available for these delegations, and the Mayor's chair is magnificently decorated with the City's coat-of-arms and fleur-de-lis trimmings of gold. Such great taste has been shown in the choice of colors and material that with all the magnificence of this imposing room there is no suggestion of gaudiness. The room is wonderfully rich, but not in the least flashy.

Next to the reception room is the apartment of the Mayor's private secretary, newly furnished and neatly decorated. The Mayor's private office, with a fireplace of Brecht d'Alleppe marble, comes next in line, and his retiring room connects with it. In this room are all the appurtenances of a bed chamber. A sofa bed, luxuriously padded, supplies the place of the regulation bedstead, but it is fully as comfortable. A porcelain bathtub and a shower bath are in this room, which it is expected will be occupied continuously by the Mayor when the city is in a state of excitement, occasioned by domestic strikes or foreign siege. Very private conferences will be held in this room, and there is a large table for the use of conferees. The portrait of Benjamin W. Richards, who was Mayor of Philadelphia from 1829 to 1832, hangs in the Mayor's private room. The portraits of Mayors Smith, Fidler, King, Vaux, Henry, Barker and McCall, hang in the reception room. One of Mayor Stuart will probably be added to the collection, but no portraits of the other Mayors are now in the City's possession.

On the other side of the corridor, there are two rooms for the use of the chief clerk, contract clerk, stenographers and messengers. These are well-appointed offices and well situated for light.

Common Pleas.

Of the group of rooms provided for the Court of Common Pleas, opening from the hallway which sweeps along the south front of the second floor, the scheme of decoration of court room No. 254 may be taken as a suggestive application of the Ionic style. The room is 51 feet long, 37 feet wide, and 32 feet high. From the windows there is a fine view of Broad Street. In situation and dimensions, the room lends itself readily to the light, airy and expansive treatment of the chosen style. Ionic motifs give inspiration to the decorations throughout. The columns break into graceful spiral volutes, the cornice is simply and slenderly drawn, the Ionic dentil band, egg and dart moulding and elements traditional in the application of the chosen style being introduced in the ornamentation of the paneling of the ceiling, of the beams and structural features of the apartment. Bounding the walls is a high wainscoting of polished native marble—American materials are employed wherever possible—and to subserve to the effect of lightness and delicacy which strikes the keynote in the Ionic harmony, white mahogany is used for the Judge's rostrum, the windows, doors and woodwork of the room.

Court Room 243, a lofty apartment 82 feet long, 60 feet wide and 30 feet high, illustrates the dominant characteristics of the Corinthian style. A series of twenty-two pilasters supports a heavily modeled and elaborately ornamented frieze and cornice, the arch carried above the Judge's rostrum, springing from two pillars which, with the pilasters, marbleized in rich and harmonious colors, rest on polished marble bases. The capitals expand into acanthus foliage, and characteristic ornament enriches the entablature, the paneled ceiling and the soffits of the beams. The room is finished in white mahogany.

Throughout the scheme of decoration designed for the new rooms the woodwork is recognized as tributary to an artistic general effect. With the cultivation of artistic taste and the growth of artistic power in America, the æsthetic impulse is beginning to find expression in wood and iron as well as in canvas and

marble. People are recognizing that the beautiful carving on a piece of furniture may in its especial language teach a lesson in art as eloquently as does a picture with canvas and paint. The provision made for woodwork in the new rooms in the Public Buildings demonstrates what an element of beauty and success a thing, which first thought may conceive to be of minor importance, can become. Groups of rooms will be finished differently, the handsome varieties of mahogany and oak being utilized.

For example, in rooms 275 and 285, 202 and 206, of the group occupied by the Court of Common Pleas, a beautiful effect is achieved by the introduction of Honduras mahogany, polished and carved with massive simplicity, the vivid coloration of the natural wood blending with the warm hues and tones which prevail in the Terratza and mosaic work of the floor and the wainscoting of Tennessee marble. Court rooms 246 and 254, 243 and 253, are finished in white mahogany; quartered oak is used in the rooms for the Orphans' Court on the fourth floor, and Santa Domingo mahogany, a superb variety of this wood, in the Council Chambers.

Councils' Gates.

The Massive, but Highly Ornate Gates that Guard the Corridors Leading into the Councils' Chambers.

The gates which guard the entrance to the quarters of Councils at City Hall are marvels of beauty, strength and uniqueness, and it is doubtful if they have an equal in the world. The men who made them are proud of their work, and say that nothing about the big marble pile will be productive of greater admiration.

No piece of ironwork was ever constructed as fine as this, and it will require the seeing of them to get an idea of the gates' splendor. They are in grill work, after the Renaissance style, light, graceful and elaborately carved, but possessing a strength almost incredible.

The work is simply marvellous. Except for the cast-iron sockets, upon which the gates swing, every leaf, every flower and every piece of scrollwork is of wrought iron, hammered out and fashioned into shape purely by hand.

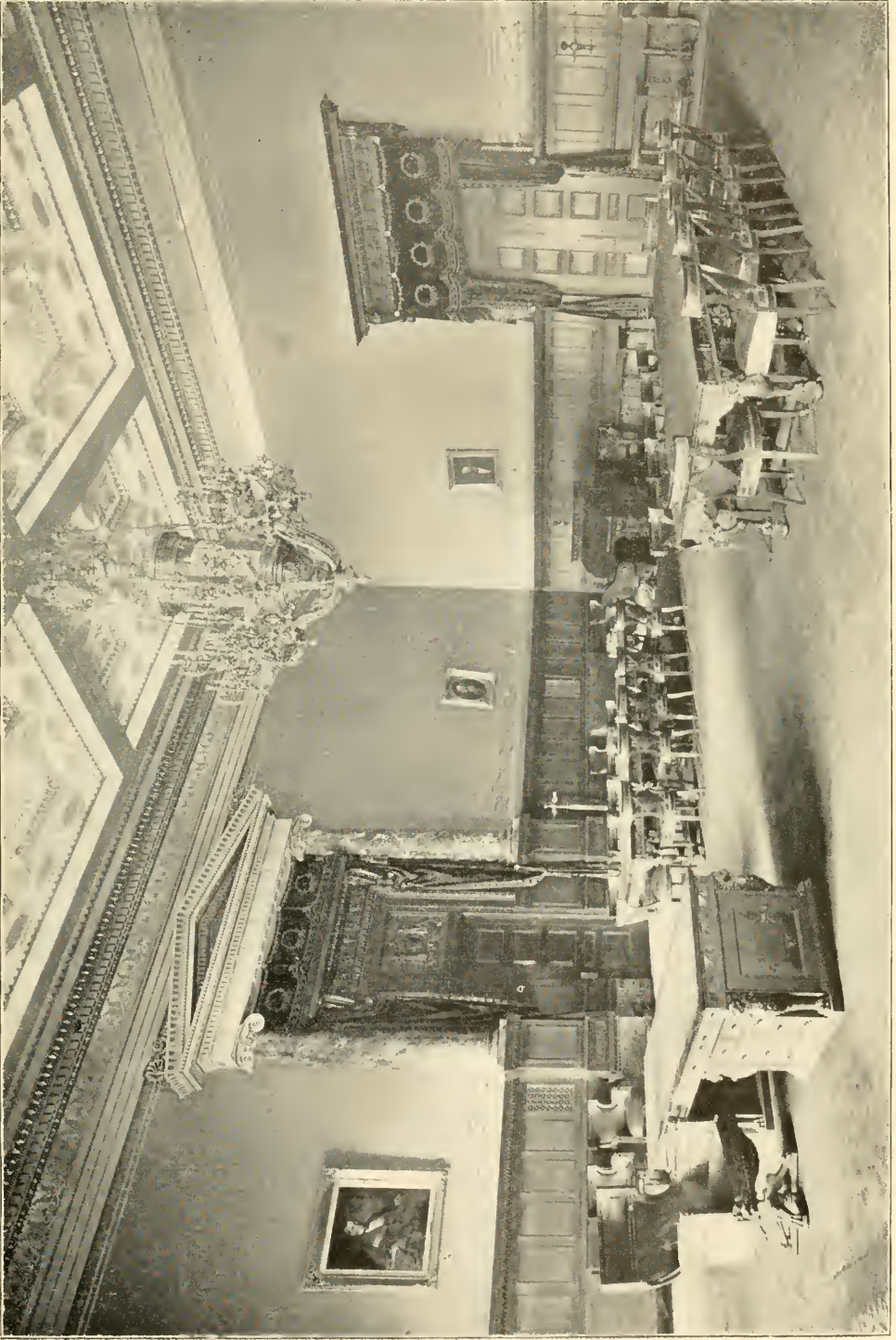
Every bar in this magnificent production has been carved by the chisel, though, looking at the embellishments, this seems almost impossible.

There is not a casting in the whole immense fabric. Swedish and Russian iron, with American mild steel, beaten into beautiful and fantastic shapes by millions of hammer blows, are the only vehicles of the artist's inspiration which have been permitted to enter this work. Even the key is hand-made, punched and filed and hammered.

From the hand-chased and filed knob upon the gate to the repousse work on the iron masks that adorn the four corners of each gate post, no machine tool has been allowed to mar the individuality of a single element of the structure, however insignificant. There are nearly 200 little acorn-shaped pieces, wrought of interwoven, interwelded strips, and each one represents seven days' work of a first-class workman. Each curving stem and vein in a hundred branching leaves has been channeled out by the rapidly falling blows of light, flat-headed hammers. This one feature illustrates the care that has been taken with the whole.

The gates swing on pivots let into the floor so easily that a boy could push them open. On the other hand, when shut and locked, a regiment would find it hard to pass, for the iron has been carefully chosen and is without flaw. All the different pieces fit with mathematical exactness, and the locks are stowed away out of the reach of hammer or jimmy, behind the iron frame where the double gates meet. This fastening is strengthened by two heavy bolts, shot by turning the handle, one into the fixed iron framework above, another into a socket below.

The gates and adjuncts are 18 feet in width and 14½ feet in height, and weigh about three tons. Each half of the double gate weighs 800 pounds.



MAYOR'S OFFICE—View 2

Common Council Chamber.

The Common Council chamber, fourth floor, north side, is a room of splendid area, being seventy feet in length and fifty feet wide, is decorated after the style dictated by the luxurious taste of the Empire.

The ornamentation on the walls and around the gabled pediment of the President's rostrum abounds in the reminiscences of the fusion of Egyptian, Greek and Renaissance elements, and their effect of showing architectural decorations, is intensified by the introduction of marbled columns covered with gilded stucco work. These columns, five in number, are made of papier mache upon genuine marble bases, and stand along the east and west sides of the room, supporting twin galleries.

The seats of the members are arranged in semi-circles between these two rows of marbled columns. Facing the President's chair is the only window in the room, which fronts upon the street. It is a very large one, triple-shaped, flanked by Ionic columns. This affords ample light during the day, and at night brilliantly illuminated by 406 incandescent electric lamps set in plaster rosettes in the ceiling and under the galleries. Set high in the wall, over the Chairman's desk, are several semi-circular windows, fitted up with stained glass, through which the light from the fifth floor corridor falls subdued.

The floor in this room is similar to that in Select Council room, adjoining. The twin galleries, which are reached from the fifth floor corridor, are beautiful works of art.

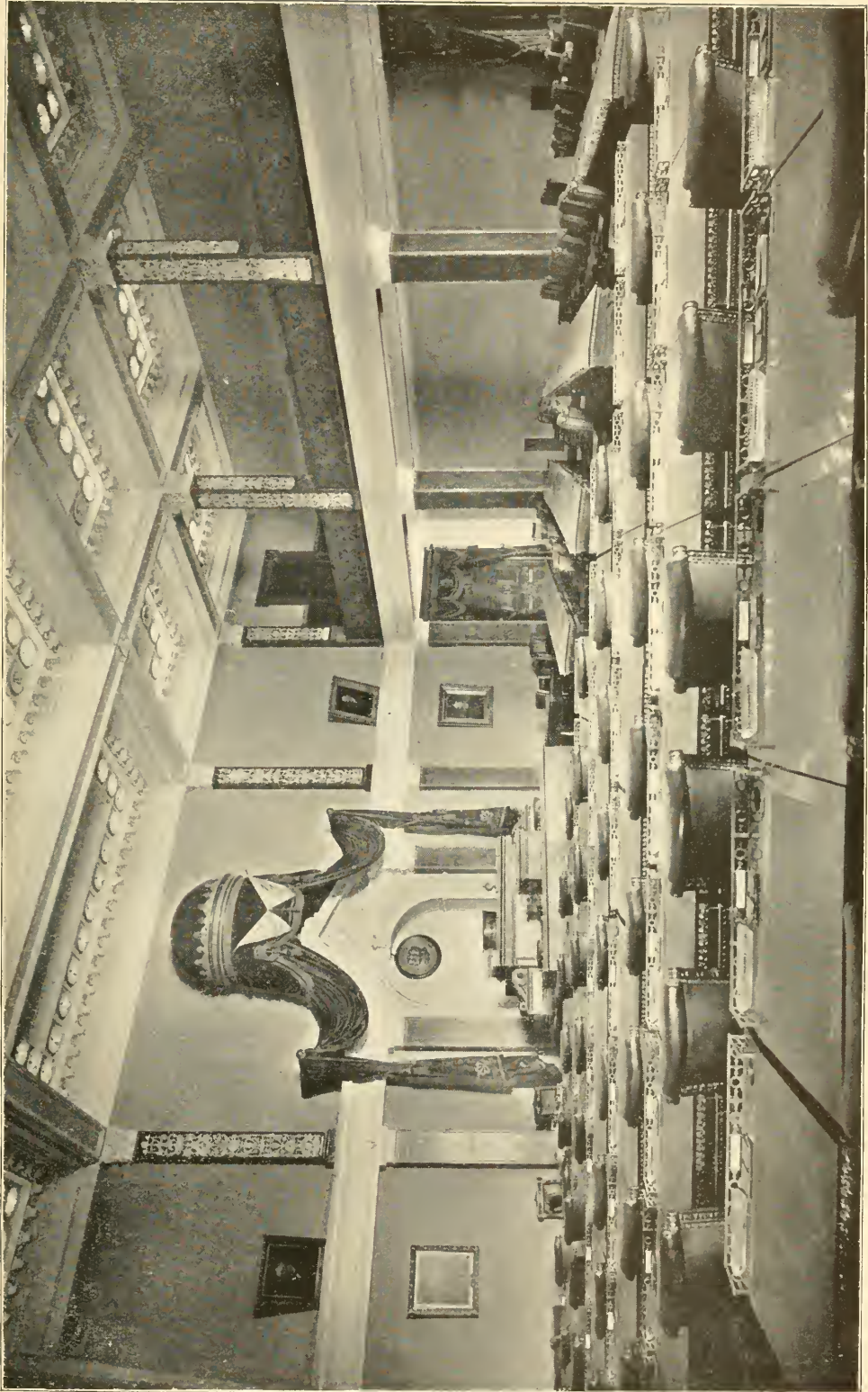
They are 58 feet long and 13 feet wide. The columns which support them extend beyond the heavy mahogany balustrades to the ceiling. The rich coloring of these marbled columns, with the delicate plaster tracery with which they are covered, harmonize perfectly with the dark-red tiling of the walls.

Common Council chamber is, if possible, the more gorgeous of the two halls. Green is the prevailing color, but a rich dark green, not crude nor obtrusive, but restful to the eye. It forms the body color of the heavy Wilton carpet, into which the foot sinks luxuriantly at every step, and appears in the draperies over the doors and windows. The silken curtain, with voluminous folds that screens the large north windows, is also green, but somewhat lighter shade than the carpet and draperies.

The canopy over the President's seat is the most striking feature of the chamber. It is said to be patterned after the imperial dome of the Empress Josephine, now in the Tuileries. The draperies start about ten feet above the rostrum, and are held by a small dome somewhat suggestive of an imperial crown. The draperies are of dark green velour, embroidered with dull yellow and gold thread, while the dome itself has an ornamentation in bronze.

In the centre, two small flags, with city colors, blue and gold, stand out sharply from the dark background. The draperies fall to either side of an arched alcove back of the President's desk. The back of this alcove is ornamented with a moulded design made up of conventional wreaths and floral pieces, surmounted by an eagle with outspread wings. In the centre hangs a large bronze medallion, bearing the triple heads of Washington, Lincoln and Grant.

The President's chair of Common Council is a magnificent affair of mahogany, made after a Grecian model, having elaborately carved winged griffins for arms. The rostrum rests upon a base of Tennessee marble, and the President's desk, of mahogany, is faced with white marble, marked with delicate yellow, and ornamented with a design in gold. The clerk desk in front is also faced with marble, but of a reddish-yellow tint, and decorated with golden lions' heads. The desks for Councilmen are mahogany, finished inside with bird's-eye maple. Their tops have an ornamental brass railing, and the sunken ink wells are provided with tops of the same material. The revolving chairs are upholstered in green leather. Their feet are heavily carved.



COMMON COUNCIL CHAMBER

The galleries for spectators are on either side of the chamber, and are supported by pillars of deep reddish-brown hue, finished with a thin moulding in gold. The doors of the chamber are of dark wood, as are the railings about the spectators' galleries. About the edges of the carpet the mosaic floor is visible, having a conventional pattern in neutral blues, green and yellowish browns.

Select Council Chamber.

Passing along the corridor, with its asphaltum floor and wainscoting of white tiles, the visitor comes to the main entrance of Select Council Chamber, fourth floor, north side. Handsome double doors of veneered mahogany, richly carved, guard the entrance. The chamber is finished in the style of the Italian Renaissance, and the ornamental details are all in unison with the revival of the classic. The room is 50 feet long and 52 feet wide, and is paved with Terratza work, which is similar to mosaic. From the ceiling, 30 feet above the floor, 108 incandescent lights, set in daintily-moulded plaster rosettes, furnish light when the daylight ceases.

Handsome gas chandeliers are also suspended from the ceiling. They are more for ornamentation than for light.

The room is so arranged that the eye can sweep instinctively from the floor to the handsome rostrum upon which the President sits. The wall space directly behind the President's desk is of most elaborate design. Ornamented pilasters support a semi-circular pediment, the spandrils filled with decoration. A marble clock, measuring 3 feet in diameter, is placed in the centre, directly over the President's head.

The gallery is 50 feet long and 16 feet wide, extending along the south side of the chamber. This gallery is really part of the north corridor of the fifth floor. There are three rows of benches arranged in tiers behind a heavy balustrade of mahogany.

Select Chamber is connected with the Common Chamber by means of heavy double doors of elaborate carving. The lintel and jams being adorned with heavy panels carved with intricate and delicate designs. The two main entrances to the Common Chamber lead off the corridor, midway between the two gates. Directly opposite these doors are the cloak rooms.

The Select Council Chamber is much quieter in its general effect, but everything is rich and costly. The general tone is crimson. The desks and chairs are the same as in the Common Council Chamber. The Wilton carpet is dark crimson, with a yellowish-brown figure, and red curtains drape the windows and doors and hang from the canopy over the President's seat. Those over the windows are topped with the City coat-of-arms, embroidered in colors, and the same emblem adorns the President's canopy.

The other draperies are decorated with a conventional design in gold. On the east wall are draped three flags—the stars and stripes in the middle, supported by those of State and City.

The window casing and doors are in dark wood, as also the railing to the spectator's gallery in the rear of the chamber, and the doors are heavily carved. The ceiling is a beautiful example of architectural decoration, being split up into panels, in the centre of each of which are floral designs surrounding the incandescent lamps.

Where the President Sits.

The rostrum is of Tennessee marble, so dark that it is almost black, and streaked with light greenish gray. The President's desk is of mahogany, with an elaborately carved floral design divided into several panels. On either side is a scroll-like carved support. The portion of the floor that is visible shows the mosaic design in somewhat brighter colors than in the Common Council Chamber.



SELECT COUNCIL CHAMBER

On the walls hang a number of portraits of those who have been prominent in public life, including those of Washington and Lincoln. Besides the two chambers, there are committee rooms, President's retiring rooms, the apartments of the clerks of Councils, cloak and toilet rooms, making in all 15 rooms, located on the 4th and 5th floors.

The Supreme Court Rooms.

The suite of rooms now finished permanently for the use of the Supreme Court of Pennsylvania are on the south front of the fourth floor of the building, and can be reached by elevators in either the southeast or the southwest angle of the main corridors, or by the main southern stairway, which rises from the west side of the southern entrance, or by the stair in the southwest pavilion. The rooms are nine in number, and comprise 7,450 square feet of floor space.

The court-room is 37 feet 3 inches wide, 51 feet long and 28 feet 8 inches high. It has a wainscot of Tennessee marble 6 feet 2 inches high all around it, and the piers between windows and doors are enriched with Corinthian pilasters which carry an architrave, deep frieze and rich modillion cornice. The ceiling is enriched with deep rectangular panels. There are three windows in the south wall of the room, and three doors opposite, entering from the corridor. The bench and platform are at the east end. The platform is elevated two feet above the general floor level, and extends across the full width of the room. An alcove or recess, semi-octagonal in plan, gives increased depth to the platform, the floor of which is laid with a Roman marble mosaic pavement. The platform, and also the bench, are curved in front, so that the Chief Justice, occupying the centre, can see and communicate more readily with his three associates on either hand. The curving of the bench also equalizes the distance of the Judges from the speakers, the position of the attorney on the floor being very nearly the centre from which the circle of the bench is described. The front of the bench, from the level of the floor of the court-room up to the level of the platform, is constructed of Tennessee marble, and above that is of seven selected slabs of Mexican Onyx, each about 4 feet long and 2 feet high. These are framed in statuary bronze, the divisions between the panels being caryatic figures symbolical of Law, Justice, Jurisprudence, etc. These figures are in pairs, about 24½ inches high, are beautifully modelled, and support a finely-moulded and enriched cornice of bronze about 7 inches high. In front of the bench, distant about 4 feet 6 inches from the ends, is the bar, a straight, heavy balustrade of dark mahogany; and about 10 feet from the other end of the room, corresponding with the curved bench, is a curved rail with seat attached, inside of which the floor space is devoted to the use of members of the bar, and outside of which are chairs for the general public.

On the wall back of the bench, to the south, is a memorial to John Banner Gibson, Chief Justice of Pennsylvania from May 18, 1827, to December 1, 1851. It consists of an Italian marble portrait bust, the property of the Law Association, and which is placed in a niche in a tablet of Caen stone, having side pilasters and pediment head delicately carved in a somewhat severe and simple Ionic style. The frieze of the tablet bears the inscription, "*Splendida fecit arbitria, et majestatis plena.*"

Occupying a corresponding position on the north side of the bench is a memorial of George Sharswood, Chief Justice from 1879 to 1882. It is in the form of a medallion three-quarter portrait bust in bronze, set in a tablet of Caen stone of the same general size as the Gibson tablet, but differing in detail and design, which is in a more free classic style, a circular panel in the entablature containing carved representations of an owl and some books, symbolical of Wisdom. On the west wall of the court-room, in position corresponding with those of these tablets, are hung portraits in oil of Edward Shippen, Chief Justice from December 18, 1799, to February 26, 1806, and of William Tilghman, who immediately succeeded him and continued in office till his death, April 30, 1827.



SUPREME COURT ROOM

The doors and windows of this room are very handsomely draped, as is also the alcove back of the bench, the walls of which, above the marble wainscot, are entirely covered with fluted and tufted work, the material being heavy mohair plush of a soft, light, mouse-color. The walls and ceilings of this room are also very richly painted in oil colors, dull red on the walls and subdued gray-greens on the ceilings, gold being freely used very effectively. The lighting, ventilating and heating arrangements are similar to those of the Consultation room, there being 70 electric lights and 52 gas lights, in three electro-gasoliers of 30 lights each, and eight side brackets of four lights each. Four flues supply heated air, having a total capacity of 100,000 cubic feet per hour, the normal contents of the room being say 45,000 cubic feet. There are also four flues arranged to carry off the vitiated air. The acoustic properties of the room are unusually fine. The furniture of the room is mahogany.

The Consultation Room.

Room No. 450 is directly in the centre of the building, and its large triple window overlooks South Broad Street. It is the private consultation-room or library of the Judges, and is 42 feet 5 inches wide, 46 feet 3 inches long, and has 30 feet 4 inches height of ceiling. The entrance to the corridor or stairway is in the centre of the north wall of the room; directly opposite is a large circular-headed window with side lights; on the left or east wall is an open fireplace of polished Tennessee marbles and Mexican onyx, with basket grate for coal or wood fire, and andirons and fender of wrought iron "Bower Barbed." Opposite the fireplace, in the centre of the west wall, a door leads to the toilet and robing-rooms, and thence on to the bench of the court rooms.

The consultation-room walls are each relieved by two pilasters, 24 feet apart between centres, set on marble pedestals, 7 feet 9 inches high. The pilasters are 24 inches wide at the base, diminishing to 20 inches at the neck, and the capitals are modelled after the Corinthian order, with the addition of a rich collar or necking 6 inches wide. The top of the caps is 25 feet 6 inches from the floor, and the balance of height to the ceiling is occupied by a finely moulded and enriched modillion cornice. The ceiling itself shows a circular panelled centre within a square of 22 feet, bordered by rectangular panels 4 feet deep. The windows are finished in marble to the height of the sills, with broad seats in recesses, having detached fluted columns in front of the mullions, with ante-pilasters against the walls. An impost moulding 3 feet deep, composed of architrave, festooned frieze and dentel cornice, extends around the walls at 15 feet from the floor; and springing from this over the round head of the centre window is a rich archivolt moulding. Against the walls, between the marble pedestals of the main pilasters, are mahogany book-cases 7 feet 3 inches high, divided into compartments of about 26 inches in width each, with finely selected figured mahogany panels in the lower portions of the doors, and small panes of bevelled plate glass in polished brass frames in the upper portions. There is shelf-room for 4,500 volumes. Over the entrance door from the corridor, in a semi-circular panel, is placed the coat-of-arms of the State of Pennsylvania, in plaster, in full relief, and painted in correct heraldic colors. William H. Engle, Esq., the State Librarian, furnished the "official heraldic description" as follows:—

Escutcheon.—Party per fesse, azure and vert. On a chief of the first, a ship under sail. On a fess or, a plough proper. On a base of the second, three garbs or.

Crest.—An eagle rousant, proper, on a wreath of its colors.

Supporters.—Two horses sable, caparisoned for draught, rearing, respectant.

Motto.—Virtue, Liberty and Independence.

The warming of the room is by steam used indirectly, the radiators being placed in the basement, and the pure cold air is forced through and over them by fan and led in suitable flues into the room. Two of these are on the east and two

on the west side of the room, and they are opened through handsome bronze registers set six feet from the floor, in the marble pedestals of the pilasters. Corresponding with these registers, in the pedestals of the north and south walls are panels inlaid with selected pieces of Mexican onyx. These four flues have a capacity to deliver 150,000 cubic feet of pure warm air per hour; and four other flues, arranged to carry off the vitiated air, have a capacity of half that amount. This, in addition to the constant cubical contents of the room of, say, 50,000 feet, insures a very pure atmosphere. The room is lighted by one very handsome electro-gasolier of 40 lights, pendant from an elaborate moulded boss in the centre of the ceiling, and by 8 side brackets of 4 lights each around the walls. Of these 72 lights, 40 are sixteen candle-power electric lamps and 32 gas.

The furniture of the room consists of one general consultation table, 6 feet wide and 15 feet long, and seven individual writing tables for the judges. These as well as the chairs and lounges, are of mahogany, the tables being covered with leather and the chairs and lounges with hair-cloth.

The walls and ceilings are elaborately painted in oil colors of quiet but rich tones, with which has been used considerable gold, to give effect to the many moulded and enriched ornaments. Above the mahogany book-cases which line the walls, and below the impost moulding, on a soft and delicately diapered background, are hung portraits.

Portraits in Judges' Consultation Room.

Thomas McKean, LL.D., Chief Justice, 1777-1799. Obiit June 24, 1817.

John Bannister Gibson, Chief Justice, 1827-1851. Obiit April 3, 1853.

James Thompson, Chief Justice, 1867-1872. Obiit January 28, 1874.

John Meredith Read, Chief Justice, 1872-1873. Obiit November 29, 1874.

George Sharswood, Chief Justice, 1879-1882. Obiit May 28, 1883.

Ulysses Mercur, Chief Justice, 1883-1887. Obiit June 6, 1887.

Isaac G. Gordon, Chief Justice, 1887-1889.

William Strong, Associate Justice, 1858-1868. Associate Justice Supreme Court United States, 1870-1880.

Henry W. Williams, Associate Justice, 1868-1877. Obiit February 19, 1877.

John Trunkey, Associate Justice, 1877-1888. Obiit June 24, 1888.

William Rawle, Chancellor Law Association, 1827-1836. Obiit April 12, 1836.

Horace Binney, Chancellor Law Association, 1852-1854. Obiit August 12, 1875.

Above the impost moulding and below the main cornice of the ceiling, in height about 8 feet, forming a rich frieze around the room, is a series of cartoons depicting scenes of classic art and history.

Description of Freize, Supreme Court Consultation Room.

SOUTH WALL.—Spandrels of arch over window represent deputies to the Amphictyonic Council from Athens, Thebes and Delphos.

To the left of arch.—Truth, Harmony and Reason.

To the right of arch.—Strength and Peace seeking inspiration from Wisdom.

EAST WALL.—Middle panel, Abundance; to the right of panel, the Fine Arts; to the left, Science.

NORTH WALL.—Mars and Minerva heading tribute-bearers to Pericles as restorer of order to Greece, the Genius of Mischiev endeavors to prevent Sparta joining the other States.

WEST WALL.—Law and Philosophy. Middle panel, Solon administering the oath to the representatives of the twelve cities of Greece; to the right, Brutus as an impartial administrator of justice; to the left, Plato expounding his doctrines of logic.

The room is generous in all its appointments, eminently convenient and suitable for the purpose of study and consultation, and the decorative effect is strikingly rich and dignified.

Of the adjoining room to the west, the front or southern portion is arranged as a toilet-room, in which are provided a bath-room, two water-closets and a lavatory of two wash basins. These fixtures, as well as the plumbing, are of the most approved and modern sanitary description; and the floors, and also the walls to a height of nine feet, are laid with tiles in soft, cool shades and quiet patterns. The supply of water comes directly in a special and private main laid by the Commissioners to supply the building from Belmont Reservoir, and the pressure is very strong and constant; and the bath and basins are equally well supplied with hot water. The other end of this room is used as a robing-room, each of the Judges having a mahogany wardrobe in which the judicial robe is kept. The floor of this portion is raised two feet, so as to be on the same level as the Bench of the court-room adjoining.

Orphans' Court.

Orphans' Court rooms on the fourth floor, consist of five principal rooms. The Corinthian style is repeated in number 426, a room 52 feet long, 45 feet wide, and 30 feet high, extending, as do all the important court rooms and council chambers, through two stories. The appearance of spaciousness and freedom are accented by a flood of light pouring in unrestrainedly through an immense triple window, 21 feet wide and 24 feet high.

The Doric style is effectively employed in the completion of room No. 432, of the suite to be occupied by the Orphans' Court, on the east side, overlooking Broad Street. The treatment throughout is simple, grave and philosophical, forming a striking antithesis to the light and delicate Ionic style, and the more voluptuous and elaborated lines and curves of the Corinthian rooms. The architectural decoration of the room relies entirely on simple Dorian elements, the echinus, the fret, and the astragal, the lines of the entablature, capitals and columns remaining unbroken and severe.

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